THE RAGTIMER

MAY
JUNE 1970

PUBLISHED BY

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RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY is a non-profit organization for people interested in Ragtime. Services include the publication of this magazine concerned with all phases of classic Ragtime, the printing of sheet music, and maintenance of hard-to-find Ragtime books and folios. We also record on our own label and on associated label, bringing you performances of both old and new Ragtime.

THE RAGTIME SOCIETY
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Idamay MacInnes
Baron McCormick

Well, here we are again, and on time too. In this our third THE RAGTIMER for 1970 you will find some in-depth articles written by our faithful contributors, Roger Hankins and Tex Wyndham. Roger's article entitled "Those Indian Songs", has given intensive coverage to a long neglected area in Ragtime music, the Ragtime song. Watch for a new series of articles by Roger based on the "Bill Bailey" songs.

As usual Tex gives us a fine review, this time he concerns himself with Max Morath's record "At The Turn of the Century".

Hey fellas! How about giving Tex and Roger a break from writers cramp and send us some articles of your own. At the same time maybe you could convince some of your friends that THE RAGTIME SOCIETY has something to offer them- we always need more members.

THE REPRINT CLUB is going to press at this time and the second mailout consisting of some great rags should be in the hands of the members in a few days. Those of you who are not on THE REPRINT CLUB list are sure missing out on a bargain!

Don't forget the St. Louis Ragtime Festival, refer to the special ad in this issue for details, and we are now able to announce the date for our own BASH 1970- October 24th. Make your plans early; don't miss out on a great party.

Hope to hear from you soon.

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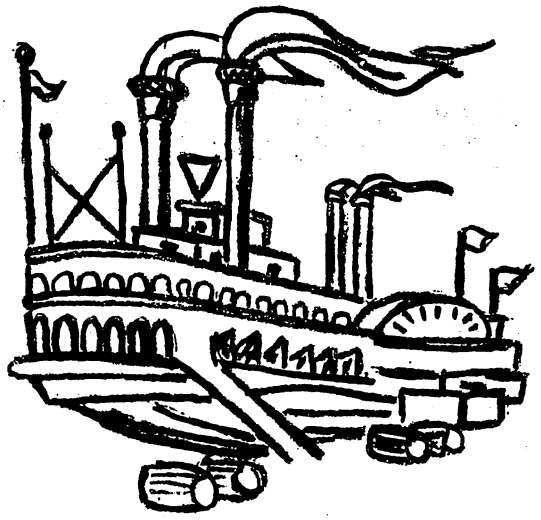

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SOUNDS FAMILIAR

ROGER HANKINS

THOSE INDIAN SONGS

One of the interesting sidelights to the Ragtime era was the craze for Indian songs. This craze, while partly a reaction against the loud, brassy music of the time was nurtured by the same desire for novelty and change which was so important in the spread of ragtime.

The Indian song was a natural successor to the Cakewalk as a popular fad since it dwelt on the theme of minority race with qualities far removed from those of the white man. It was John Philip Sousa who helped spread the Cakewalk all over America and Europe, and it was Sousa who inadvertently did the same thing for the Indian song when he helped popularize an instrumental number by Charles N. Daniels named 'In Hiawatha' after a small town in Kansas. Daniels, who wrote this composition under the pseudonym Neil Moret, hired lyricist James O'Dea to convert it into a successful song. It was O'Dea who saw the possibility of an Indian love story, and the result so caught the public fancy that Daniels was able to sell his work to Whitney Warner in Detroit for $10, 000 late in 1902. The subsequent craze for Indian songs even reached Paris where the locals may have thought a Frenchman originated the style. The sheet music of Hiawatha published in Paris described the contents as 'Le Plus Grand Succes Americain de 1902'. Joseph Stern in New York published in 'Kickapoo Dance' in 1904, the cover of which showed many dancers in characteristic Indian dress doing typical Indian dance steps, while a bold legend advertised the following: "the latest Parisian Sensation - it has entirely supplanted the Fad of last Season - The Cakewalk".

The Indian songs helped spark interest in such other rural music as the Barn Dance in 1908, but the coming Ball Room dancing craze ended this type of music as far as New York's Tin Pan Alley was concerned. Very few Indian songs were written after 1911.

The standard for all the Indian songs was set by 'Hiawatha': the short sixteenth-note phrases in the opening verse with its rapid fire rhymes. This type of theme readily lends itself to parodies, of which Hiawatha had more than its share - "Does your mother like to hike, down the pike, on a bike, with her baby on the handlebars." The dreamy quality of this melody suggest the rolling sound of a moving train and was formed in Daniel's mind during the many train rides he took to Hiawatha, Kansas where his favorite girl lived. Subsequent Indian songs usually began with similar multiple rhyming effects, and, almost without exception, each told the same story of two Indian lovers who spend eternity in a forest glade vowing love to each other.

The chorus is unimportant in 'Hiawatha' but the same chorus appears in various disguises in many of the other Indian hits of the day, and for that reason is worth looking at. It is a basic melody consisting of a two bar phrase in the sub-dominant followed by two bars each in the tonic, dominant, and tonic again, each two bar phrase from bar 3 to bar 8 emphasizing the 5th tone of the tonic or the first tone of the dominant as the case may be. For purposes of simplicity, this 8 bar structure will be referred to as 'The Indian Theme'. It might be objected that this pattern is found in any number of places such as Joplin's Elite Syncopations (4th) or Paragon Rag (2nd), or even the closing strain of Schubert's Serenade. It is also found, with less emphasis on the dominant tone, in Maple Leaf (4th), Palm Leaf (2nd), and Creole Belles (2nd) just to name a few. However this popular pattern seems to have been adopted by the Indian songs, and for that reason I will refer to it as the 'Indian Theme'.

The most popular of the early Indian songs were 'Hiawatha', 'Iola' by Charles L. Johnson ('06), and 'Red Wing' by Kerry Mills ('07). All three used the Indian theme, but it was Kerry Mills' song which used it with the most lasting effect. Out of all the Indian songs written in the first decade of this century, Red Wing alone remains popular. The other Indian songs have long since been buried by the dead weight of their unfashionable and inflexible lyrics. Johnson's 'Iola' became popular again in 1940 but only after the Indian lyrics were removed. The new title in this instance was 'Playmates' but, unfortunately for Johnson, his name also was removed. Perhaps the secret of Red Wing's success is that it didn't take itself seriously. It dared to tell a sad story of Indian love, while the music alternated between a jolly little verse and a lyrical 'Indian theme'. The day is not far off when Red Wing will be accepted as a genuine Folk Song.

There is basically little difference between the 'Indian themes' of Red Wing and Iola. Johnson's melody has a high note which gives a sort of cuckoo effect in bars 3, 5 and 7. This is a clever idea for a song of the woods, a sort of subdued yodel, and is a typical example of Johnson's instrumental approach to melody writing . Another of his Indian pieces, 'Fawn Eyes' has a theme which is the direct ancestor of 'Mack the Knife', but the melody gets lost in a counter melody in the upper registers. Similarly his 'Powder Rag', under a straining right hand arrangement, contains the same theme used more simply but with greater success a year later in Harry Von Tilzer's "Cubanola Glide'.

The Indian theme shows up again in Percy Wenrich's 'Golden Deer' ('11) which was actually a travesty on Indian songs in general. His theme is more similar to Iola because of its higher range. Though a lot of Wenrich and Johnson Indian songs sound alike, this is due not so much to the nature of the Indian popular song, as to the similar styles both men adopted in everything they wrote. The second theme of Johnson's Crazy Bone Rag can be said to sound like any other melody using the Indian theme but it sounds more like Wenrich's 'Hula Hula' than anything else. Then again, the opening bars of Wenrich's Rainbow and Johnson's Golden Spider, though expressing different melodies, start off identically. Wenrich's best Indian song 'Snow Deer' uses the Indian theme but without the dominant tone being stressed in bars 3 through 8. Yet this number sounds more like Johnson's Yankee Bird (2nd) for 4 bars than anything else. While comparing Indian themes it may be noted that Patricia Rag (4th) is quite similar to the middle section of 'the Last Roundup' and Paragon Rag (2nd) is suggestive of the Academy Award song 'Que Sera, Sera'.

Other popular Indian songs of the time which used the Indian Theme included Kerry Mills 'Sun Bird' ('08), Leo Friedman's 'Blue Beads' ('09) and Theodore Morse's 'Blue Feather' ('09) with it's sequel 'Red Clover' ('10). But these songs don't have evenly spaced dominant tones through bars 3 and 8.

The Indian theme does allow a little variety in the first two bars. As long as the 2nd bar remains in the sub-dominant, the first bar can open on the tonic chord. This can be desirable when it is recalled that certain publishers wouldn't accept any tune that didn't begin on the tonic chord. The best tunes in this category, with evenly spaced dominant tones through bars 3 and 8, would be Wenrich's Rainbow ('08), and Silver Bell ('10), as well as Johnson's 'Silver Star ('11). It will be readily noted that the last 6 bars of Silver Bell are almost the exact reverse of the last 6 bars of Silver Star. A further similarity between Johnson and Wenrich lies in the fact that each note in the first 4 bars of Silver star is contained, in proper order, in the first 8 bars of 'Put On Your Old Grey Bonnet'.

So much for the 'Indian theme'. Despite their sameness, a certain variety can be found in the Indian songs. One instrumental Indian number 'Ogarita' 1904 is cast completely in 5/4 meter, thus anticipating the Half and Half dances by a full decade. Perhaps it should be pointed out that every Indian song mentioned here was available in an instrumental version containing a contrasting Trio section. Also, some of the best writers of the period turned out Indian instrumental numbers: Abe Holzmann, W. C. Powell, Theron Bennett, Archie Scheu, Robert King-Keiser, Will Dulmage, Al Marzian, Will Livernash, Charles Humfeld, and even John Philip Sousa.

Gus Edwards' "Tammany" ('05) used a more conventional chord pattern than that of the Indian theme. ' Both Tammany and Hiawatha can claim survival status today along with Red Wing. Both are found in Ann Charters' "Ragtime Songbook', and are featured in James J. Gellers book 'Famous Songs and their stories'. But one cannot expect to hear them played at random, the way Red Wing is played. Though Tammany was written to poke fun at Indian songs (and Tammany Hall) it's success caused it in turn to be imitated. The opening line of Ted Snyder's 'Ogalalla' ('09) is merely the first line of Tammany played backwards.

One other feature common to these Indian songs was the use of color in their titles. Daniels and O'Dea had another big hit with 'Silverheels" ('05). Somebody else wrote 'Silver Cloud'. There was Golden Feather, Red Moon and of course 'Red Man". 'Red Moon' always gives me a laugh for no good reason,. It was written by Charles Humfeld who wrote 'Who let the Cows out?' subtitled a Bully Rag, which incidentally is available in a Society reprint. I don't know about the Society's original copy but my copy of 'Who let the Cows out?' has a red cover, where even the cows are colored red. Unfortunately, the previous owner trimmed it slightly along the edges, so that Humfeld is mentioned as the composer of Red Moo.

Knocky Parker has included four of these Indian songs on his albums, and there is Tony Parenti's instrumental treatment of 'Hiawatha' on Riverside Album RLP-12-205. Red Wing of course is always available, either on records or in sheet music. Other types of Indian songs included those based on original tribal melodies such as 'From the Land of the Sky-Blue Water'. Then there was the more pretentious type of the early 20's: Pale Moon, Indian Love Call, and 'By the Waters of Minnetonka'. However these have no connection with the craze for popular Indian songs back in the first decade of this century.

HIAWATHA SONG

REFRAIN.

— I am your own your Hi - a - wa - tha brave my heart is yours you know Dear one I love you so Oh Min - ne -

RED WING

CHORUS.

Now, the moon shines to - night on pret - ty Red Wing, the breeze is sigh - ing, the night bird's

IOLA

REFRAIN.

My sweet I - o - la, I - o - la, list to me, My dream of bliss to be, Come throw a kiss to me. For you, I'm

GOLDEN DEER

CHORUS

Gold - en Deer, Oh my pret - ty, lit - tle Gold-en Deer, You fill my heart with cheer, I want you al - ways near, When your

SUN BIRD

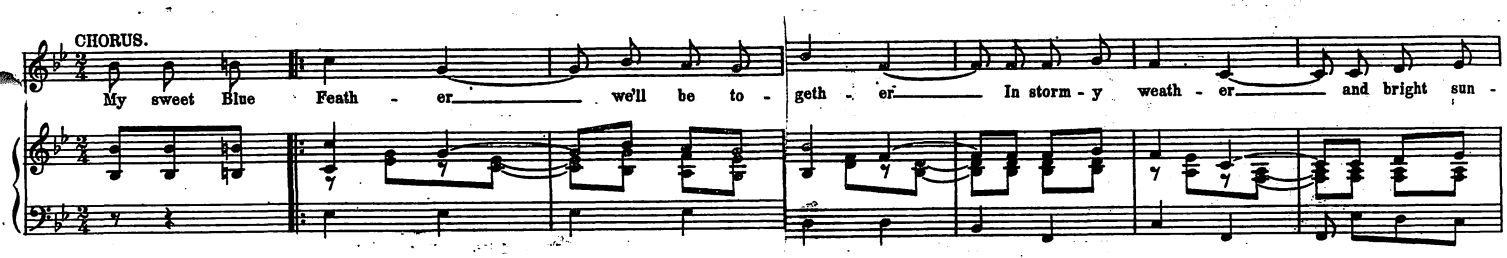
CHORUS.

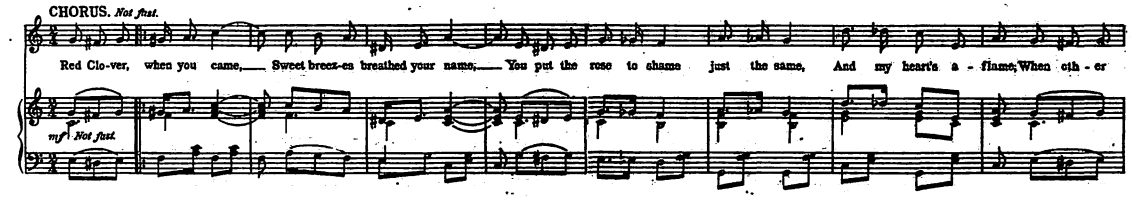
Oh, pret - ty Sun Bird, just whis - per one word To guide me on my way day by day 'neath the prai - rie sky; And when I'm

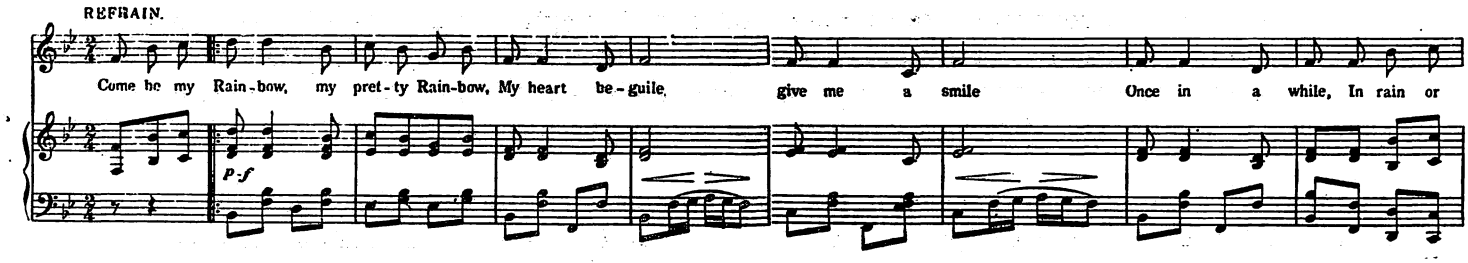
BLUE BEADS

Chorus.

Ev - 'ry breeze is sigh - ing "Blue-Beads, My pret - ty Blue-Beads, My pret - ty Blue - Beads;" And my

BLUE FEATHER

RED CLOVER


CHORUS. Not fast.
Red Clo-ver, when you came, Sweet breez-es breathed your name; You put the rose to shame just the same, And my heart's a - flame; When oth - er
mf Not fast.

RAINBOW

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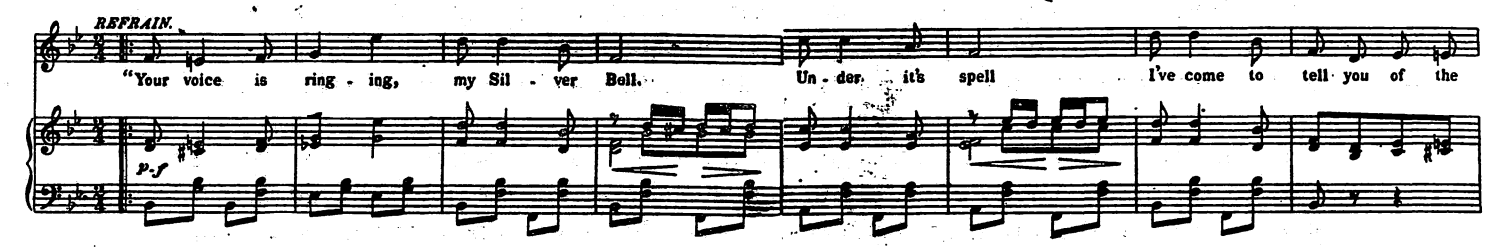
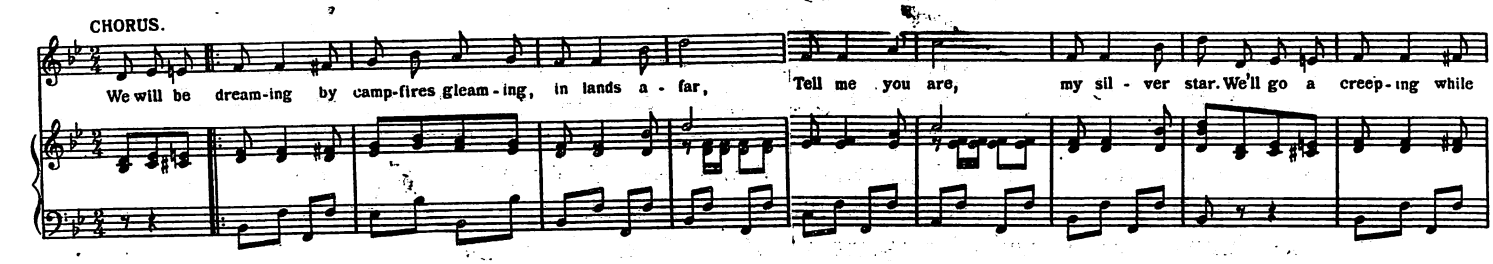
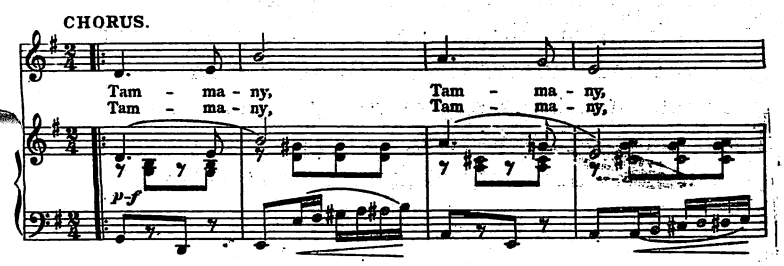
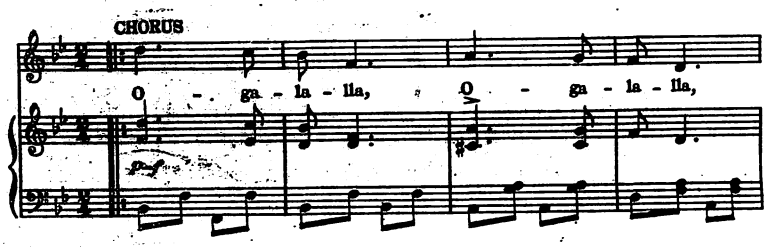

SILVER STAR



TAMMANY

OGALALIA

RECORD REVIEW

by
TEX
WYNDHAM

RCA Victor LSO-1159 'Max Morath at the Turn of the Century'

Selections: Everybody's Doin' It; Don't Go In the Lion's Cage Tonight; Maple Leaf Rag; Tiger Rag; Come After Breakfast; Medley (How Are You Goin' To Wet Your Whistle; Oh, You Don't Need Wine to Have a Wonderful Time While They Still Make Those Beautiful Girls); The Pump Song; Let It Alone; Easy Winners; Alexander's Ragtime Band; How Do You Do It Mabel (On Twenty Dollars A Week); Piano Rollin' Rag.

Max Morath, through his unique abilities as pianist, historian, vocalist and entertainer, has done more to stimulate interest in ragtime and related music than anyone else currently in the field. This Lp, his first for a truly major label, documents his success in a critically acclaimed show at the Jan Hus Playhouse in New York City, and afterwards on tour throughout the country.

Max is the only live performer in his show, which is similar in approach to the two series he did a few years back for National Educational Television. I understand that RCA Victor wanted to release an Lp of edited tapes of live performances of the show, and the result would have been a recording of solo piano playing with vocals and conversation that would have delighted most ragtimers. Max believes, however, and I think correctly, that this approach would have severely limited the Lp's appeal to a broader audience, particularly those people who are unfamiliar with ragtime and have never seen his show.

Thus, as a part of Max's effort to give ragtime as wide exposure as possible, and incidentally to sell a few Lps, he had a studio orchestra added for several tracks. The result is not as successful as might have been hoped, however, because the band's big sound and fancy arrangements tend to interfere with the intimate rapport which Morath establishes with his audience and which adds so much to the charm of the show.

Moreover, despite the fact that the liner notes talk all about ragtime, and four rags are among the titles, there is precious little ragtime on this Lp. "Maple Leaf Rag' starts off with some crisp solo piano, but by the time it ends, every instrument except a sackbut and a nose flute are in there blasting away. 'Piano Rollin' Rag' (actually a combination of strains from Joplin's 'The Cascades' and Shepherd's 'Pickles and Peppers') winds up as a confused mishmash performed with spirit and little else.

On the other hand, Morath is a performer of considerable talent and magnetism, and despite the Lp's drawbacks, I like it and I enjoy it more each time I hear it. To me the best tracks are the ones where the band is relatively small and unobtrusive. 'Don't Go In the Lion's Cage Tonight', essentially a solo performance, including commentary, piano and vocals, is absolutely hilarious and easily worth the price of the record. This track is so good, in fact, that we can forgive the usually meticulously accurate Morath a slight slip in

relating the facts; he says the song is from 'nineteen-and-one', but my copy sets the copyright at 1906. Several other tracks are quite good, notably the relaxed 'Let It Alone', and, despite the fact that only half of 'Easy Winners' is performed, that track contains the only real whiff of satisfying ragtime on the Lp.

If you enjoy Max Morath as much as I do, and many ragtimers do, you will want to have this record. However, if you don't already have much of his work, there are other Lps by Morath which either contain more ragtime or better showcase his talent. Here is a brief run-down of the Morath discography:

Talking Machine TM-4 'Music for Moochers, Gold Diggers and Cattle Rustlers' - Gold Bar Rag; Take Back Your Gold; Spaghetti Rag; Memories; How You Gonna Keep 'Em Down On The Farm; Lies; Medley (Sidewalks of New York; The band Played On; Sweet Rosie O'Grady); Curse of the Aching Heart; Tiger Rag; Daughter of Rosie O'Grady; Bird In A Gilded Cage; Sitting On Top of the World; Wang Wang Blues; Silent Movie.

Epic LN 24066 "Presenting That Celebrated Maestro, Max Morath, In A Scintillating Program of Waltzes, Shouts, Novelties, Blues, Ballads and Stomps' - I'm Certainly Living A Ragtime Life; Grizzly Bear; World War I Medley (Sister Susie; If He Can Fight Like He Can Love; We don't Want the Bacon); World War I Medley Continued (K-K-K-Katy; Thtop you Thtuttering, Jimmy); Nickelodeon Songs (Then We'll All Go Home; She's More To Be Pitied Than Censured; By The Light of the Silvery Moon); Maple Leaf Rag; I Wonder Who's Kissing Her Now; Take Me Out To the Ball Game My Name is Morgan (But It Ain't J. P.); The Dirty Songs (Always Take a Girl Named Daisy; If You Talk In Your Sleep; Row, Row, Row); Ragtime Nightingale; Heaven Will Protect The Working Girl; Where Did Robinson Crusoe Go With Friday On Saturday Night?; Saloon.

Epic LN 24106 'Max Morath, Oh, Play That Thing!' - Cakewalkin' Shoes; Hello, Ma Baby; Climax Rag; Elisa Listen; Cubanola Glide; Mister Johnson, Turn Me Loose; Euphonic Sounds; Easy Winners; If You don't Have Any Money (Don't Bother Comin'Round); Dorianna; Original Rags; Save It For Me.

Arpeggio ARP 1204S 'The Entertainer' - The Entertainer; Slippery Elm; A Real Slow Drag; Ragtime Nightingale; The Ragtime Dance; Alabama Jigger; The Cascades; Swipesey Cakewalk; Russian Rag; Grace And Beauty; Polyragmic; Carrie's Gone To Kansas City.

In Addition to the above, Morath turns in three superb performances on a magnificent Lp of ragtime piano solos - Jazzology JCE-52 'They All Play Ragtime'. The selections are his own 'One for Amelia' and 'The Golden Hours'. amd Arthur Marshall's 'Missouri Romp'. In addition, several years ago, Max made 5 Lps, none of which are currently available, in limited editions designed for sale to the tourist trade in the Colorado ghost towns where he was then playing during the summers.

To give you some background of these Lps, the Talking Machine contains some fine solo piano work, mostly on old pop tunes, but unfortunately the manufacturer later added a number of corny effects that slightly detract from the performances. Epic LN24066 features Morath talking, singing and playing for a live audience, and completely captures his personal magnetism. The ragtime is well done, and the remainder of the Lp is much like the television series mentioned above. The other Epic is similar, but here Max is accompanied by a small vocal group and a few instrumentalists - and there is no audience; the Lp has a relaxed, intimate feeling, and is quite enjoyable. The Arpeggio, available through The Ragtime Society, has carefully orchestrated and performed arrangements of

classic rags by piano, banjo, guitar and string bass. Thoroughly successful in every way, this brilliant Lp is brim-full of the ragtime spirit and presents the freshest new sound to come to ragtime in decades. Of all those mentioned, it clearly has the most appeal to ragtimers.

In any event, ragtime devotees will want to get Max Morath's Lps if for no other reason that to support his efforts on behalf of the music. When they do, they're almost certain to fall, as I have, under the spell of this captivating entertainer.

JAZZ IN CANADA

The following was taken from the February edition of the International Musician - The Official Journal of the AF of M. It is part of a larger article by John Norris - editor of CODA Magazine.

One of the most energetic musicians in Canada is John Arpin. Internationally, he's known as a fine ragtime player - Eubie Blake describes him as "The Chopin of Ragtime" - but locally he diversifies his activities as musical director of CTV's Diamond Lil TV show and nightly performer during the cocktail hour at Sutton Place. He is often heard digging in behind Henry Cuesta's volatile clarinet in some spirited dixieland workout but when you get down to basics, it is ragtime that occupies most of his time. He is chairman of the Ragtime Society, which is an international body that helps stimulate further interest in the music for coordinating information and providing sheet music and recordings for its members. Arpin has two albums on his own Arpeggio label but the most significant contribution is Max Morath's collection of duets with banjoistJim Tyler collated under the title "The Entertainer." This major recording was summed up by Wayne Jones in Coda magazine as follows: "What Max has achieved in this set takes the music to a new plateau of classicism; not piano with accompaniment, but chamber quartet ragtime, beautifully conceived and executed and totally affecionate. There is not a false note, gimmick, or trick. Immaculate!" The Ragtime Society's annual "bash," held November 1, attracted over two hundred people. Veteran composer Eubie Blake was guest of honor and he delighted everyone with a sure fingered performance of some of his classic numbers.

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LETTERS

Letters are welcome from members. We will attempt to answer questions pertaining to ragtime in this column. Full address of correspondent will be printed unless requested otherwise.

The last issue of your publication was simply great! I like to feel that we are an exclusive club, rather than subscribe to the idea that there are too few people today who know and love good music done by some of the greatest performers that ever lived, at any age. As long as this group is active, there will be good music. I think it will come back and there are too few who can play it!

Sincerely,
J. Lee Hopper,
North Carolina

****

I cannot obtain a copy of "Father of Stride Piano," by James P. Johnson, Columbia CL-1780. Can you supply this record, If not, can you please advise me where I may be able to get it. Thank you.

William F. Sigal,
1015 Banco Popular Center,
Hato Rey,
PUERTO RICO 00918

Ed. --Try Jack's Record Cellar
254 Scott St.
San Francisco 17
California

****

A letter from Eubie Blake (12/25/69) mentions publication "after the first of the year" of "Brittwood Rag" and "Baltimore Todalo." Isn't that great news?

BILL MITCHELL,
California.

Ed. Sure is!

****

There are two pianists who perform in Denver that I have a chance to brush elbows with now and then; Johnny Maddox and Ralph Sutton.

Johnny Maddox appears 2-3 times a year at the "Red Slipper Room" of the Cherry Creek Inn. (Could the "Red Slipper Rag" written by Glen Rowell in 1965 have any connection?) Frequently, Johnny will thumb through his collection of old Rags, select a half dozen or so, and proceed to play them at sight, whisking off each one with his left hand as his right hand plays a cadence into the next one until all of them have been played. I watched him do this several times and once in a while he plays a rag from a photocopy of the original. One such rag was the "Golden Spider" Rag. Through the help of Mrs. Jerry Vondy, we were able to persuade Johnny to let us borrow his photocopy long enough to copy it again. This may not be a great "find", but it is a lively thing and if the society is interested, I could supply you with a photocopy.

Ralph Sutton denies that he plays "rag". Yet, he has a left hand, that moves so swiftly with a bounce that makes the piano rock that one could flat call him a liar. I've been lucky enough to hear him play with Peanuts Hucko at the "Old Navarre" in Denver on two or three occasions and I believe he is on a plane with the late, great "Fats" Waller. In fact, he may well have surpassed Fats in ability. I have talked with Ralph many times and he gives me the impression that he does not want to "advertise" his talent. He is content to play nitely at his wife's restaurant, Sunnie's Rendovous, in Aspen, Colorado, and let the rest of the world be, except for his few jaunts around the country each year appearing with the "IO Greats of Jazz" and other groups. If you get a chance to hear him, take it, he's an excellent pianist.

TOM YATES,
Colorado.

Ed. -- We have an original copy of "Golden Spider Rag" and plan to reprint it in the near future. We saw Ralph Sutton here in Toronto with The World's Greatest Jazz Band and you're right , he's great!

****

Tex Wyndham's review of Pearl PLP-7: "The New Orleans Ragtime Orchestra" in the January-February 1970 issue of THE RAGTIMER hits the nail right on the head in his criticism of the record.

Yours truly,
A. J. Murphy.
California.

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Editor's Note-

One of our new members Ernie Bayly is publishing a magazine THE TALKING MACHINE REVIEW, which is devoted to the history of the recording industry starting from the days of cylinder phonographs. In return for $2. 90 annually Ernie willsend you 6 illustrated issues. If you are interested in this area of musical history write to Mr. Bayly at;

19 . GLENDALE ROAD,
BOURNEMOUTH BH6 4JA,
ENGLAND.

****

JOE JORDAN ALBUM SALE

TO HELP FILL LIBRARY

The following article is reprinted from THE TRIBUNE - Tacoma, Washington.

To furnish the Irene Jordan Memorial Library in the Community Club house of Tacoma City Association of Colored Women's Clubs, Joe Jordan is donating proceeds from the sale of 100 music albums containing his original songs.

The library is named for his late wife, who was a member of the Woman's Study Club, whose members are in charge of this exclusive first offering of the Tacoman's music.

The songs were recorded by a former pupil of Mr. Jordan, Miss Lois DeLano, pianist.

Mr. Jordan, who looks forward to an 88th birthday in February, has written, arranged and played music since 1900. With his aid in arrangements, Miss Delano plays triumphs from his career days of 1902 through the 1920s when Dixieland jazz was popular for dancing and blues singing. There are 12 selections in the album, including "Lovey Joe," the number written specifically for Fanny Brice that brought her stardom and a permanent place in Flo Ziegfeld's Follies. The album is entitled "The Music of Joe Jordan" and is on the Arpeggio label.

MAX MORATH RECEIVES AWARD

DURANGO, Colo.

Max Morath, in his second decade of entertaining Colorado audiences with his "Turn of the Century" music, was presented the Durango Fine Arts Distinguished Service Award Saturday night.

The presentation climaxed the two-day Regional Fine Arts Festival here. Robert Yegge, dean of the University of Denver Law School and president of the state chapter, made the announcement and read a note of appreciation from Morath, who was in New York.

Yegge said the first year's award was given Morath for his "contribution to fine arts in Southwest Colorado."

OSCAR PETERSON REMINISCES

Peterson recalled an anecdote from his own teen-age years. Just 13 he had started to play jazz piano and thought he was doing rather well. Then, one day his father brought home some Art Tatum records.

"I guess he thought I figured I was doing too well and he decided to bring me back to a realistic state of mind. He said to me: "Son, I've got a record here I think you'd like to hear of a pretty fair pianist." It was Tatum's recording of 'Tiger Rag' and it brought me back to docile reality."

BRADLEY WEAGE · · · SOLOIST

This article is a bit late but we would like the rest of the Society to see what our younger members are doing.

PLYMOUTH:

Plymouth Community Band will present its annual winter concert at 4 p. m. on Sunday, March 15th, in the Plymouth High gymnasium.

Bradley Weage, ninth grader at Junior High East, will be the featured piano soloist at the concert. He recently received word that a book which contains 11 of his original songs will be published in the near future.

He began playing the piano at age five and started to compose small songs by 10. At 11 he started the tuba and played in the school band. That same year, he memorized a 40 page Mozart concerto and played it with the high school symphony.

Weage joined the community Band and won a band scholarship last year and spent four weeks at Schoolcraft in a summer music program.

He also has written two piano sonatas, which have each earned him top rating at the district solo and ensemble festival. The 14 year old musician also has composed a two piano fugue, a French horn and piano duet, and a trio for tuba, baritone and piano called "The Big Three" He is presently working on a three-movement piano concerto with band accompaniment.

CATALOGUE NOTICE:

Re: CM - 600 - Weeping Willow Rag

This sheet music is no longer available to us and we ask members to please strike it from their catalogue listings.

EDY ANTON

Sometimes in the midst of the fun, pleasure and excitement derived from ragtime music and the people associated with it, there are times of sadness. One of those people has been taken away from us and a satisfying ragtime friendship is ours no more. Edy Anton passed away on April 24 in St. Louis, Mo. Every year we looked forward to seeing and conversing with Edy. Oh! but she was a devotee of ragtime and her love for the music was genuine. She was always most generous with her time and helped whenever she was needed at events such as the St. Louis Festival and our own Ragtime Society Annual Bash. Edy was a dynamic person and I'm sure that even though she is no longer with us, we'll still be able to see the sparkle in her eyes when they play Ragtime Nightingale.

SOMETHING DOING...

JOHN ARPIN - at Mr. Tony's Place 9:00 p. m. to 1:00 a. m. in Toronto

BOB DARCH - at Rivershore Motor Inn - 50 Camstock, Richland, Wash.

GALE FOEHNER - Last Chance Saloon, Rochester.

KEN MAYHERCY - "Ragtime $ Bill" at the Inn, Steamboat Springs, Colo.

MIKE MONTGOMERY - at the Dakota Inn, Rathskeller, Detroit, Friday nights.

MAX MORATH - his show "At The Turn of The Century" opens in Chicago June 2nd at "The Happy Medium" Theatre.

LOWELL SCHREYER - at Michael's Gay 90's Restaurant, Mankato Minn. Sat. nights.

TREBOR TICHENOR - and the St. Louis Ragtimers can be heard on the Goldenrod Showboat in St. Louis, Missouri.

PETER TURNER - at Bird Cage, Cambridge, England.

TEX WYNDHAM - and the Red Lion Jazz Band; at The Surrey Restaurant. 1101 Philadelphia Pike, Wilmington, Del.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

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